Mátyás Pipe Organ Samples

Professional Edition

the 85-stop Rieger-Kloss symphonic pipe organ as a virtual instrument

for Hauptwerk

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Mátyás
Pipe Organ Samples

for Hauptwerk* 3

User's Manual

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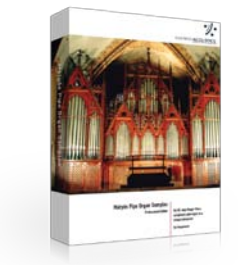
1 Welcome



Welcome to the Mátyás Pipe Organ Samples and congratulations for your purchase!

Mátyás Pipe Organ Samples is a fully playable, freely configurable, intuitively manageable and MIDI-controllable virtual pipe organ, delivering the authentic sound of the 85-stop Rieger-Kloss pipe organ of the Notre Dame de Buda, or Matthias Church (Mátyás-templom, in Hungarian) Budapest, Hungary.

1.1 Highlights

The organ has many unique and special features, including:

- 'Real-time acoustic setup' to configure spatial and surround sound while you play (see Chapter 0)
- Fully functional Combination Action exactly duplicating the real organ, independent of Hauptwerk*'s combination action, controllable directly from the screen or by means of MIDI. (see Chapter 5.8)
- Multistage programmable crescendo with multiple programs (see Chapter 5)
- Multiple pages optimized for single or dual touch-screens (see Chapter 5.1)
- and more

1.2 What is contained inside the package

1.2.1 Contents of the box

If your version of Mátyás Pipe Organ Samples was delivered to you in a physical form rather than a download, please make sure you have the following contents in the box to ensure you have received a complete product:

- Delivery Medium – an External Hard Disk Drive (i.e. with a USB connector) or USB thumb drives (also known as USB sticks) containing the installation data
- Your personal serial number on a printed registration card (this may not be necessary for a downloadable version)
- Mátyás Pipe Organ's User's Manual (this document)

1.3 Hardware and software requirements

Mátyás Pipe Organ Samples is hosted within Hauptwerk* virtual pipe organ software, available for both PC and Mac computers from Milan Digital Audio, found at http://www.hauptwerk.com on the Internet. Hauptwerk* functions with both currently available 32-bit and 64-bit operating systems. Hauptwerk* Advanced Edition is recommended. A high-performance computer is required to experience full, flawless and convenient operation of this sample library.

1.3.1 RAM and number of loadable stops

Since Hauptwerk* loads the sample data into the computer's random access memory (RAM) – and does not stream data from the hard disk – the amount of RAM determines the number of stops you can load for playing at a given time. The theoretical RAM limitation, per program instance is 4 GB in 32-bit operating systems; loading all stops of the organ requires a 64-bit operating system, capable of handling more than 4 GB of RAM. Regardless of operating system, please make sure you are using more than 4 GB of RAM.

Hauptwerk* allows you to load the library with independent options for each available stop, allowing you to trade off the number of loadable stops with varying degrees of realism (you can, for example, choose to load less than the full complement of release samples). Loading all of the stops in their most complete multi-looped versions and with full release samples will consume much more RAM than loading them with, say, single looped data and/or truncated release tails.

Please refer to the Hauptwerk* User's Manual for a complete description of how to maximize performance with these features.

Hauptwerk* offers lossless compression for sample loading. We recommend turning this option ON when loading the samples, since it does not affect the quality of sound, but increases the number of stops one can load at a time.

There are different organ definition files (see *Chapter 3*) with different features and capabilities. Please refer to the Inspired Acoustics website for detailed RAM footprint guidelines at http://www.inspiredacoustics.com.

1.3.2 CPU and Polyphony

It is essential that your computer has a high-performance CPU in order to experience full polyphony. A high polyphony capability is required when many stops are drawn and many notes played together.

Note: Polyphony is defined as the number of stops being selected, times the number of notes held per stop, including the duration release tails to sound, at any given time.

A series of fast staccato chords in Tutti will stress your computer the most, because the initial release tails will continue to sound as additional staccato chords are being played. For the most flawless operation, we recommend the use of a 4-core CPU or better, equipped with the most RAM that you can afford. As your CPU power increases, you can achieve more polyphony.

Please refer to the Hauptwerk* User's Manual for a complete description of how to achieve maximum polyphony with your computer.

2 Installation

2.1 Installation of the main organ

Installing the Mátyás Pipe Organ Samples requires that you own a registered, installed copy of Hauptwerk* virtual pipe organ software. See *Chapter* **Error! Reference source not found.** for more detail about acquiring Hauptwerk*.

This installation procedure is for Hauptwerk* version 3. If using a later version of Hauptwerk*, the required steps may be slightly different in detail; please refer to your version's copy of the Hauptwerk* User Guide.

If you received the Mátyás Pipe Organ Samples as a **downloadable product**, please make sure that you downloaded all the installation files prior you begin installing. This is important because, unlike previous sample sets, the Mátyás Organ comes as one large main installation package, but the packages are split into a number of files to make the download easier. The split files will be automatically handled by the installer, but the only requirement is to have all the files in one folder.

If you received a **retail box product** you will need to insert the installation medium first. If this is an External Hard Disk Drive or a USB memory stick (pen drive) please insert it in your computer and navigate to the device to see the folders and files.

Wait until the computer recognizes the USB drive and, either a drive letter is dispatched to it (PC - Windows), or it is mounted on the desktop (Mac - OS X). Once your computer has accessed the USB stick, proceed to the next step.

1. Launch Hauptwerk* virtual organ software.
2. From within Hauptwerk*, go to the file menu and select *Install organ, sample set, temperament or impulse response.*
3. The program will prompt you to select the program to install.
4. Navigate to the folder with the installation files and select the first file set to install.
5. Click Open and then click OK on the next screen.
6. Wait until Hauptwerk* finishes installing the file you have selected then proceed with the installation of the next file.

Ensure that you have the latest version of the packages installed and apply any updates or upgrades that you have (see the next section to find out how).

We first recommend installing the *Data* and then the *Organ* component. Separate organ packages (i.e. stereo, console, surround, adjustable) are separately and independently installable.

2.2 Upgrading the Trial and the Professional Edition

Any updates, upgrades and the Extended Edition require the main organ to be installed first. All upgrades, updates and the Extended Edition as well come as separate installer files. Once you have all the files downloaded or received otherwise on your computer, please install them. The procedure for installing upgrades and updates is the same as the normal installation process, except that, instead of inserting USB drives, you may receive the update or upgrade files by downloading them from the Inspired Acoustics website, **http://www.inspiredacoustics.com**.

To obtain the latest updates you need to register your copy. To do this:

1. Go to **http://www.inspiredacoustics.com**
2. Create an account if you do not already have one by clicking on the Sign Up link.
3. In case you received a boxed product click the Register menu and enter your serial number that you received. If you do not have such number please contact us.
4. After you registered go to the My Products section and you will find your product and its Update files within a few minutes.
5. Download the package that has the name 'LATEST' written in it. Install this package, once downloaded, following the procedure above in Section 2.1.

For the smoothest operation, please **ensure that you have the latest version of your product,** so please download and install this file once a new version becomes available. This file is made so that it will update your organ to the latest version regardless of what version you have. To see what is changed, you can find the latest version numbers and version history at the same website and at the Inspired Acoustics Knowledge Base website (**http://www.inspiredacoustics.com/kb**).

3 Organ Definition (ODF) files and their use

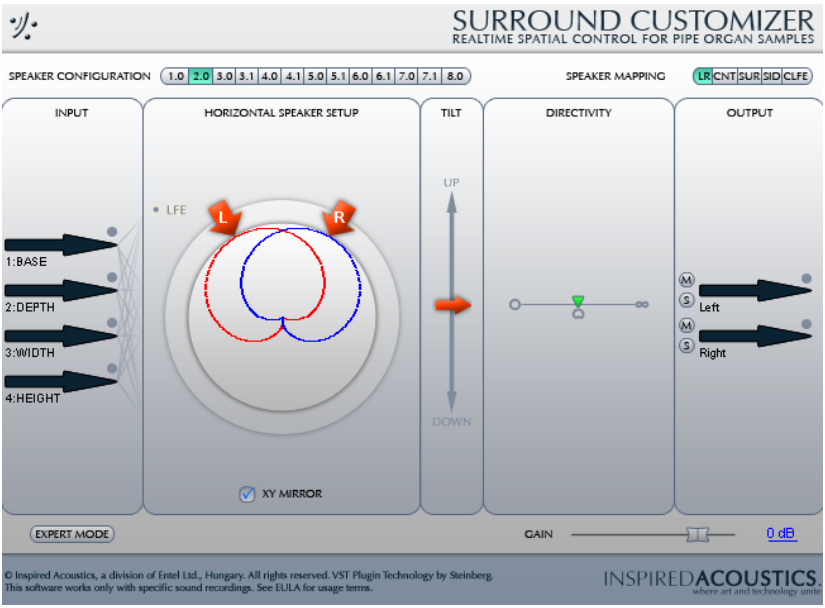
There are different ODF files supplied with your Mátyás Pipe Organ each coming with different meaning and capabilities. The ODF names correspond to their meaning.

Organ Definition File	Functionality and sound
Matyas Pipe Organ Samples	Stereo
Matyas Pipe Organ Samples – Console	Stereo (relatively dry near-the console sound)
Matyas Pipe Organ Samples – Console Reduced	Stereo (relatively dry), with only 2 release layers for reduced RAM usage
Matyas Pipe Organ Samples – Surround	Fixed 4-channel (Quad / LRLsRs) surround
Matyas Pipe Organ Samples – Surround Reduced	Fixed 4-channel (Quad / LRLsRs) surround, with only 2 release layers for reduced RAM usage
Matyas Pipe Organ Samples – Adjustable 2D (*see Chapter 4*)	Adjustable stereo and surround in 2 dimensions (3 vector channel outputs)
Matyas Pipe Organ Samples – Adjustable 2D Reduced (*see Chapter 4*)	Adjustable stereo and surround in 2 dimensions (3 vector channel outputs), with only 2 release layers for reduced RAM usage

Tip: you can use the 4-channel (quad) surround's rear channels as a 2-channel stereo setup to obtain a more distant, more wet fixed acoustic condition.

4 The real-time adjustable acoustic control

The Mátyás organ is supplied with a real-time acoustic control feature that can be used with the INSP:IR Surround Customizer VST plugin. It has a different documentation also provided with the Mátyás Pipe Organ Samples, this section covers how to optimally set up Hauptwerk* to make this feature work.



To be able to use the real-time acoustic control Hauptwerk* should output 3 or 4 independent channels for each stop. There is a separate ODF file that supports this.

For a 2-dimensional full control, 3 channels are needed, for a 3-dimensional control 4 channels are required. 3-dimensional control is available in the Extended Edition of the Mátyás Pipe Organ Samples.

Please note that this feature works currently (as of Hauptwerk* version 3) only in Windows. For Mac compatibility, please refer to updates on the Inspired Acoustics website.

The step-by-step configuration to allow the real-time acoustic spatial control is – as of Hauptwerk* version 3 – as follows:

1. Set up 3 or 4 independent **Audio Output Groups** in Hauptwerk*. To do this, go to the General Settings menu and select Audio Output Groups. Here press Insert and give a desired name to each output. Insert outputs so that 3 or 4 outputs will be present (add 4 output groups if you use the Extended Edition of the Mátyás Pipe Organ Samples or 3 otherwise).

2. Assign audio routing in Hauptwerk*. To do this, go to General Settings menu and select Audio Outputs. Press Insert, give a name to this output and click the Routing tab on the top right side. Here select one of the Audio output groups that you

have created in the previous step. Repeat this step for each audio output groups so that all of them will be assigned to a different Audio Output that you can create here.

3. Load the appropriate ODF file of the Mátyás Organ and route each output in their coming order. To do this: select all ranks that are named starting 'Base:' and select the destination output group on the right side to your first output that you created in the previous step. Assign ranks named 'Depth' and 'Width' the same way to the other two different outputs. If you have the Extended Edition, assign 'Height' to the fourth output group.

4. Wire the loaded organ into the VST Plugin. Load the organ and then connect the outputs of Hauptwerk* to the inputs of the Surround Customizer VST Plugin. To do this, please refer to your audio host's User's Manual since this step depends on the host you are using.

   IMPORTANT: In the VSTi version of the current Hauptwerk*, the outputs are always 2 channel stereo outputs. This means that although you have set to load a mono rank (e.g. Base: 2_066 Principal 16') and route it to Hauptwerk*'s first VST output, the same sound will appear on the 2nd channel of Hauptwerk* as well. So Hauptwerk* VSTi outputs channel 1-2, 3-4, 5-6 and 7-8 will have the same audio content respectively for each pair. This means that you will need to connect every second set of Hauptwerk*'s outputs to the input of the customizer plugin. So Hauptwerk*'s output channel 1 OR 2 should go into the Surround customizer plugins's Input channel 1. Hauptwerk*'s output 3 OR 4 should go into the plugin's Input channel 2 and so on. Make sure that you do this interleaving when connecting Hauptwerk* to the customizer Plugin, otherwise the customization effect will not work as intended.

5 Controls of the virtual pipe organ

5.1 Pages

The organ controls are organized into so-called "Pages" in the Hauptwerk* program, to allow convenient operation. Each page of this virtual instrument plays a different role, and allows you to control and monitor the organ's numerous features in a convenient way. The following table summarizes the contents of each page.

Page name	Description	What is it for?
Console	Overview of the organ console.	Check, control, observe and demonstrate everything on one screen, including keyboard, pedal, swell box and crescendo wheel movements.

Page name	Description	What is it for?
Center	Organ console: all control elements except keys on one single page, modified for convenient control.	For systems with a single touch display screen, this page allows you to control all stops, combination action and miscellaneous functions.
Left	Organ console: stops of the left side, close-up, modified for convenient control.	For systems with two individual touch screens, you can place this screen to the left of the keyboard.
Right	Organ console: stops of the right side, close-up, modified for convenient control.	For systems with two individual touch screens, you can place this second screen to the right of the keyboard.
Crescendo (1, 2, 3)	Programmable crescendo	These pages allow you to program the pipe organ's crescendo wheel to any desired custom configuration.
Keyboard Mass	Kreyboard mass control	Virtual controls for the Keyboard Mass™ functionality allowing to change the response and inertia of the keyboards.

5.2 Keys and keyboards

The virtual instrument boasts the Mátyás Pipe Organ's five 58-note manuals and a 30-note set of pedals (although the sample set responds to the full compass of 61 keyboard keys and 32 pedal keys). All keys and keyboards are shown in a photo-realistic perspective view, fully responsive to mouse control. The notes, pedal keyboard, swellbox pedal and crescendo wheel all faithfully mirror your performance intentions.

On this organ, the 2nd manual is the Grand Organ.

5.3 Stops and switches

The console of the organ features pushback key stops with colored lights indicating their functional states. Indicator lights come on when individual stops or controls are drawn. There are various "pages" in the Hauptwerk* displays containing close-up images of the stops. If you manipulate the stops or controls in one page, their on/off status will be synchronized with the other pages as well.

Note: The Chamade 8' marked as *Trompete 8'* without a number displayed is assigned to the 1st (Positive) Manual.

5.3.1 Switch assignment differences on the Console and Center/Left/Right pages

The original organ's console was able to control two pipe organs at the same time: the larger organ which is available in this sample library and a smaller choir organ (called *Fernwerk*) that was built in the cathedral's nave. The virtual pipe organ controls the larger organ only so the

original console's stop assignments have been changed at the highlighted positions to support the larger organ better. However, the original stop mapping scheme was kept on the console page for modeling accuracy.

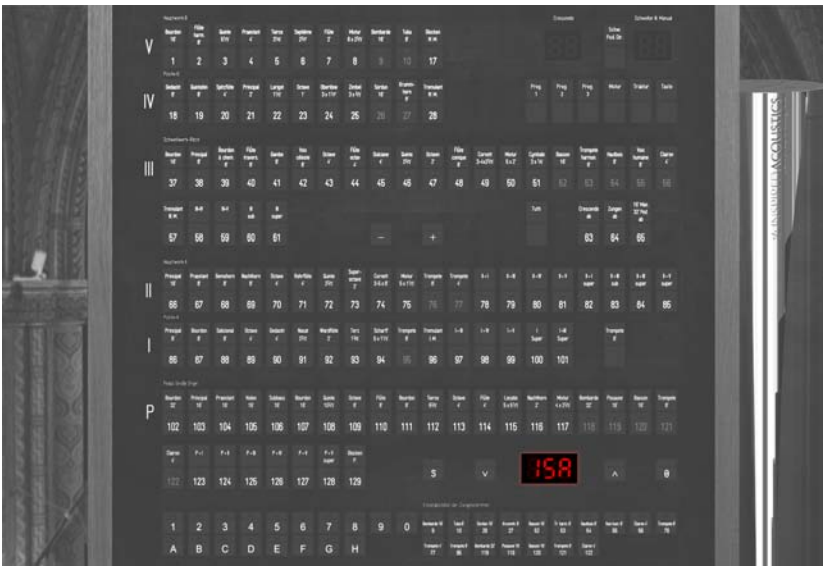
The stop switches of the choir organ are highlighted on the left picture. These controls have no effect on the virtual organ. On the top right corner of the stops you can notice a single switch which corresponds to the stop *17 Glocken IV. M*. This switch was moved and aligned from the top right corner to the switches of the 5th manual. But please note that it turns on the chimes stop for the 4th manual.

As you can see on the right picture several controls were added to assist you while you play the organ. A 2-segment crescendo indicator LED, a swellbox pedal operation direction selector (to support French and German pedal assignments), crescendo program switches and noise control switches were added. Also, a Tutti button is added which was originally the switch to turn on the choir organ. On the bottom row where the choir organ's pedals were located are added the combination control buttons: S (set), down arrow, up arrow and general cancel buttons. See *Chapter 5.8* for the details on their operation.

5.4 LED displays

5.4.1 3-segment LED display on the Center page

The Mátyás organ's 3-segment LED display on the Center page shows the actual bank (e.g. 15) and frame (e.g. A) of the combination action.



5.4.2 2-segment LED displays

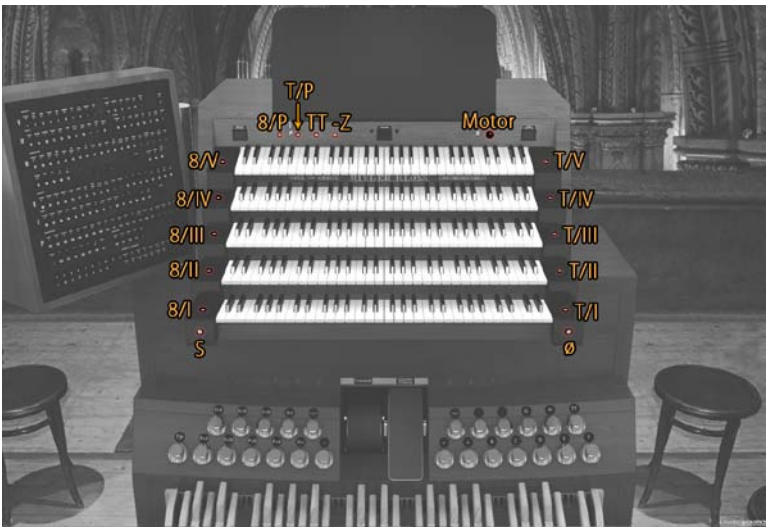
2-segment LED displays are implemented for your convenience both on the *Center*, *Left*, *Right* pages and on the *Console* page. On the console page the left LED shows the combination bank, for example 15 if the frame 15A is active. The center LED shows the crescendo wheel's state while the right LED shows the sweller pedal's state. On the other pages the LEDs are appropriately labeled.

5.5 Switches

The console has several button controls for use during live performance. Some of these buttons control additional sounds, such as the engine; other buttons control or trigger functions, such as the Combination Action or the temporary removal/restoration of reed stops.

5.5.1 Console page switches

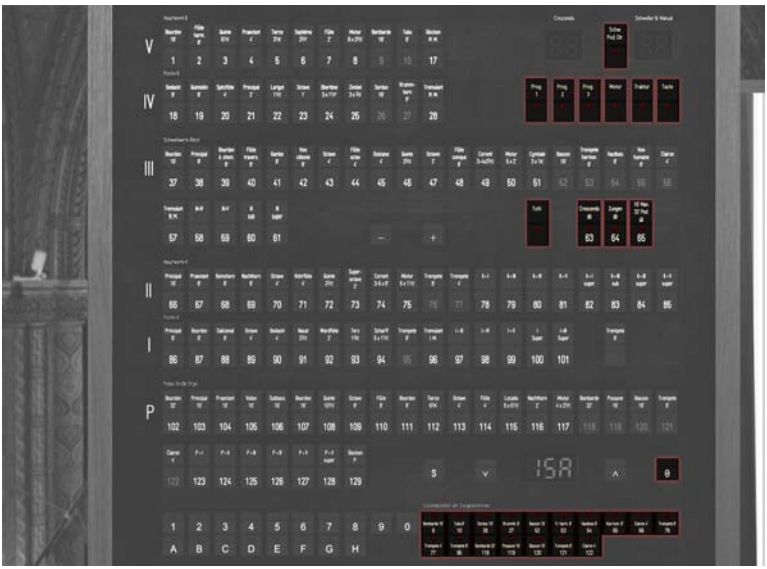
The following picture shows the switches of the *Console Page* highlighted.



	Switch	Effect
Top	8/P	General combination for the pedal only
	T/P	General tutti for the pedal only
	TT	General tutti for the whole organ
	-Z	Disable all reeds
	Motor	Turns the organ engine on/off
Left side of the manuals	8/V	General combination for the 5th manual only
	8/IV	General combination for the 4th manual only
	8/III	General combination for the 3rd manual only
	8/II	General combination for the 2nd manual only
	8/I	General combination for the 1st manual only
	S	Set button for the combination action
Right side of the manuals	T/V	General tutti for the 5th manual only
	T/IV	General tutti for the 4th manual only
	T/III	General tutti for the 3rd manual only
	T/II	General tutti for the 2nd manual only
	T/I	General tutti for the 1st manual only
	ø	General cancel (resets the organ, all stops off)

5.5.2 Center/Left/Right page switches

The following picture shows the switches of the *Center Page* highlighted. Equivalently labeled controls on the *Left* and *Right* pages are also present.



	Switch	Effect
1st row (top)	Schw. Ped. Dir.	Changes the operation direction of the swell pedal.
2nd row	Prog. 1	Activates the 1st crescendo program
	Prog. 2	Activates the 2nd crescendo program
	Prog. 3	Activates the 3rd crescendo program
	Motor	Turns the organ engine on/off
	Traktur	Turns the keyboard and tracker noises on/off
	Taste	Turns to stop switch noises on/off
3rd row	Tutti	Activates the Tutti combination (reversible)
	Crescendo ab	Disables the crescendo
	Zungen ab	Disables the reed
	16′ Man., 32′ Ped. ab	Disables all 16′ stops from the manual and 32′ stops on the pedal
4th row	ø	General cancel (resets the organ, all stops off)
5th row	*labeled switches*	Disables the selected reed stop independently one-by-one

The *Crescendo* pages have a separate Prog > labeled switch, which is used to advance the frame of the crescendo program with a single button. This may be useful when you assign controls on your organ console.

The Motor button will optionally turn on sounds of the organ motors. The virtual instrument, however, allows you to play all stops without any motor noise at all, allowing the creation of super-high-quality totally noise-free recording, something that is (naturally) not even achievable on the real instrument. For those seeking ultimate realism, just turn on the motors!

The Tutti button is reversible, meaning that pressing it again will disengage the Tutti combination.

5.6 Foot pistons

There are several foot pistons on the Mátyás organ that are available to wire to your organ console. The following figure show them highlighted.

	Button	Effect
Left side top, left to right	II+V	II+V coupler
	II+IV	II+IV coupler
	II+III	II+III coupler
	II+I	II+I coupler
	Crescendo ab	Disables the crescendo wheel
Left side bottom, left to right	T/P	General tutti for the pedal only
	P+V	P+V coupler
	P+IV	P+IV coupler
	P+III	P+III coupler

	P+II	P+II coupler
	P+I	P+I coupler
	-	Combination frame decrement
Right side top, left to right	Zungen ab	Disables all reeds temporarily
	unlabeled	-
	unlabeled	-
	G	Combination frame G
	H	Combination frame H
	TT	General tutti for the whole organ
Right side bottom, left to right	+	Combination frame increment
	A	Combination frame A
	B	Combination frame B
	C	Combination frame C
	D	Combination frame D
	E	Combination frame E
	F	Combination frame F

5.7 Swellbox and crescendo wheel

Swellboxes are enclosures with vertical venetian blind-type shutters controlled by the swell pedals (or 'swell shoes'). As a given shutter closes, the pipes contained in that swellbox will sound quieter and darker (with lesser amounts of high overtones). The Mátyás Organ's swellbox characteristics, through careful measurement and modeling, are brought to life with breathtaking realism. The swellbox can be operated by using the Sweller pedal (left pedal on the figure). Its operating direction can be set on the *Center* and *Left* pages (see 5.5).

The crescendo wheel is an axially rotating drum operated by foot control, and is used in place of a conventional crescendo pedal. The wheel is positioned to the left of the foot-operated swellbox pedals. Sliding (rolling) it forward from position 0 to a higher position triggers stops in a preset user-defined manner, according to the sequence contained in the respective Crescendo Program. There are 3 independent crescendo programs available just as in the real organ.

There are two small LEDs near the 2-segment LED display. These are highlighted according to the last movement of the crescendo wheel and they can be canceled with the general cancel button.

5.8 Independent Combination Action

The Mátyás organ's combination action (also known as the *Setzer*) is independent of the combination action built in Hauptwerk* (version 3) and it replicates the original organ's own combination action. This feature is completely independent of Hauptwerk's* own combination action system, allowing more convenient use and the possibility to register the virtual organ's stop list in exactly the same way as the real organ.

It has 99 banks with 8 frames each denoted by a letter A to H. These frames form a continuous line so, for example, the combination frame 23H is directly followed by 24A if you press the **+** frame advancement navigation button. To operate the combination action:

1) First enter the number of the bank. You can do this by entering the first digit first and then you have a short time to enter the second digit. You can enter the digits using the numbered buttons.

2) After you selected the bank press a letter from A..H on the graphical display and this will activate the entered frame directly.

Tip: Make sure you save your combination action frames when you unload the organ. You can then restore this later by loading it from the Hauptwerk* menu.

The Combination Action, or "Setzer" in its Germanic name, is accessed and controlled by a group of dedicated buttons. Ten numerical buttons (numbered 0 - 9) can directly access the first ten memory positions, and are also used in conjunction with the four buttons marked with arrow-like triangles and + and -, permitting rapid navigation within the combination memory. The up-down arrow buttons advance/decrement the banks, while the +/- buttons advance/decrement the frames. The S key is used to Set combinations in memory.

5.8.1 Programming and resetting from Graphical User Interface (GUI) or Musical Instrument Digital Interface (MIDI)

Once you define a stop configuration on the console that you wish to save as a combination preset (also called a "frame"), press the S button once, and then press either a number/letter or a navigation key to select which combination frame you want to program. If you select the same frame that was previously active, the previous combination will be overwritten with the new one.

Hint: The easiest way to program a particular stop combination into the next frame is to press the S set button and then press the + increment button. This will program the currently set configuration to the next frame and increment the current frame by one to that frame – with a single click.

You can also assign MIDI messages to these buttons so that, if you have a MIDI-capable console, all these functionalities can be directly available to you in physical form as well.

5.8.2 Navigation and use during organ play

Navigating between different combination frames is very easy. You can directly enter the desired bank number by the numbers. You have a few seconds to enter both digits or enter only one digit. After selecting the bank press a letter to go to directly that frame. For example press 1, then 3 and then A and this will navigate you to 13A.

5.8.3 Loading and saving Combinations to files

Saving entire banks of combinations is just as easy as saving Hauptwerk's* (version 3) own combinations, and can be configured using the same commands.

6 The Matthias-Churh and its organ

6.1 The Notre Dame of Buda

The first *Church of Mary* in Hungary was founded by Saint Stephen, later known as the Church of Saint Steven. The first evidence of the *Church of Mary* in the Buda Castle dates back to 1247, although researchers admit there had been a village on the Castle Hill of Buda before the Mongolian invasion, too. In fact, it is very likely that this church is mentioned in the legend of Gellért in "Pesth minor" (the name of Buda in the Middle Ages) where bishop Saint Gellért was buried temporarily, having killed on the hill named after him in 1046.

The Mongolian invasion resulted in major loss in Hungary's population and towns, and Pest, possibly including the first *Church of Mary*, was also destroyed in the winter of 1242. A certificate dated 1247 establishes jurisdiction of the Bishop of Veszprém over the first *Church of Mary* which is the first direct evidence of its existence.

King Béla IV founded the city of Buda between 1245 and 1255, and the construction of the Our Lady's Church was completed - in two stages between 1250 and 1270. Cistercian craftsmen constructed the main chancel, the false transept, the "Bridal" portal, the south side aisle and the northwest gate, while later, a second group of craftsmen finished the church characterized by northern French influences.

During the following centuries, the church served a key role in nominating kings (Louis the Great and Sigismund of Luxemburg, for example). Coronation ceremonies took place in Székesfehérvár, but kings returned to Buda to make a pledge to keep up the privileges and show themselves to public: Przemysl Vencel (1301-1305), Bavarian Otto (1305-1307) or Anjou Charles Robert (1309-1342).

Louis the Great (1342-82) reconstructed the church in Gothic style, resulting in the building of the southwest "Mary" gate, and raising of vaults of the side aisles. In 1384, during service, the belltower collapsed, possibly because in the course of the reconstruction, its static structural integrity had been compromised. There were no injuries according to the Windecke chronicles. The first picture from 1493, a woodcut in the Hartmann-Schedel World Chronicles, shows the church without the tower being intact.

King Sigismund of Luxembourg (1387-1437) extended the church eastwards. The tradition of introducing elected kings continued with Albert (Habsburg, 1438), Wladislas I (Jagelló, 1440) and Mátyás Hunyadi in 1458. In 1455 St John of Capistrano spoke in the church to promote participation in the campaign against the Turkish occupation. Not much later, in March 1456, Pope Callixtus III approved the transformation of the Buda Castle Parish into a collegiate church. Previously, Buda belonged to the territory of the Veszprém bishopric, but the Buda Castle *Church of Mary* became under the direct jurisdiction of the Archbishop of Esztergom.

In 1458, elected king Mátyás (Matthias) Hunyadi (1458-90) came directly from Prague to the Buda Church of Our Lady to hold a Thanksgiving service to God and the Virgin Mary, and swore an oath to respect ancient rights. The nation accepted Matthias as King, but the coronation ceremony only took place in 1464 in Székesfehérvár. Both of his weddings with Czech princess Katalin Podjebrád and - after becoming a widow - with Beatrix of Aragonia took place in the church in 1461 and 1476, respectively.

From 1461 to 1470 the southern belltower was partially reconstructed. As a woodcut from 1541 shows, the tower except of its roof was finished. In 1497, Pope Alexander VI granted the title of Arch-presbyteratus to the parish, and Arch-presbyter (prelate) to Pál Wam parish priest, including a right for him and his successors to bear the pontifical badge. This privilege, forgotten during the Turkish occupation, was reinforced by Pope St Pius X in 1908.

King Wladislas (Jagelló) II in 1515 presented a votive statue of Mary to the church, to duly commemorate his unhurt escape from an attack on his life. After the 1526 Mohács offensive, Buda was occupied by the Turkish for the first time. Sultan Suleyman II burned the city down, including the church. Some of the artifacts of the church were loaded into ships and transported to Bratislava, when the first news of the defeat at Mohács arrived. After the Buda Castle had been captured, the Turkish transformed the church into a mosque within mere hours: the altars and statues were thrown out; walls whitewashed and covered with carpets, so that Sultan Suleyman could celebrate his victory here. The Church of Our Lady became the central mosque of Buda for 145 years. The Turkish pulled down the southern chapels and the Matthias royal oratory, in order to have enough stone to rearrange the building.

In 1626 Cardinal Péter Pázmány initiated the recovery of the remainder of the church artifacts from the Bratislava city council. The Army of the Sacred League, united and financed by Pope Innocent XI, approached and recaptured Buda in 1686. The king ordered the church to be given to the Jesuits. From Easter Sunday of the year 1688, the choir and orchestra of the church was working again, but the Béla tower remained to be used as gunpowder storage for a while. In 1690 Palatine Pál Esterházy ordered a new Baroque main altar to be built in the sanctuary. The Jesuits built a college on the north side and a three-story tall seminary to the south side of the church.

In 1696, the Matthias tower's top was an onion-shaped dome rather than the original Gothic roof and three side chapels were built on the north side, and in front of the south facade. A fire in 1723 burned down the bells and caused other damages, and in 1748 the church was hit by lightning resulting in having to pull down the Esterházy style Baroque main altar. The new main altar was completed between 1758 and 1760. At that time, the roof was covered with new clay tiles. In 1773, Pope Clement XIV surrendered to the pressure of the French, Spanish and Portuguese royal courts and dissolved the Jesuit order. As a consequence, the flourishing of the parish came to an end, the college was closed, and the Buda Castle Church was handed over to the City of Buda (later Budapest capital). Until 1945, the city magistrates elected parish priests and provided for the maintenance of the church. The Jesuit order played no further role in the life of the parish church, even after it had been reinstated in 1814.

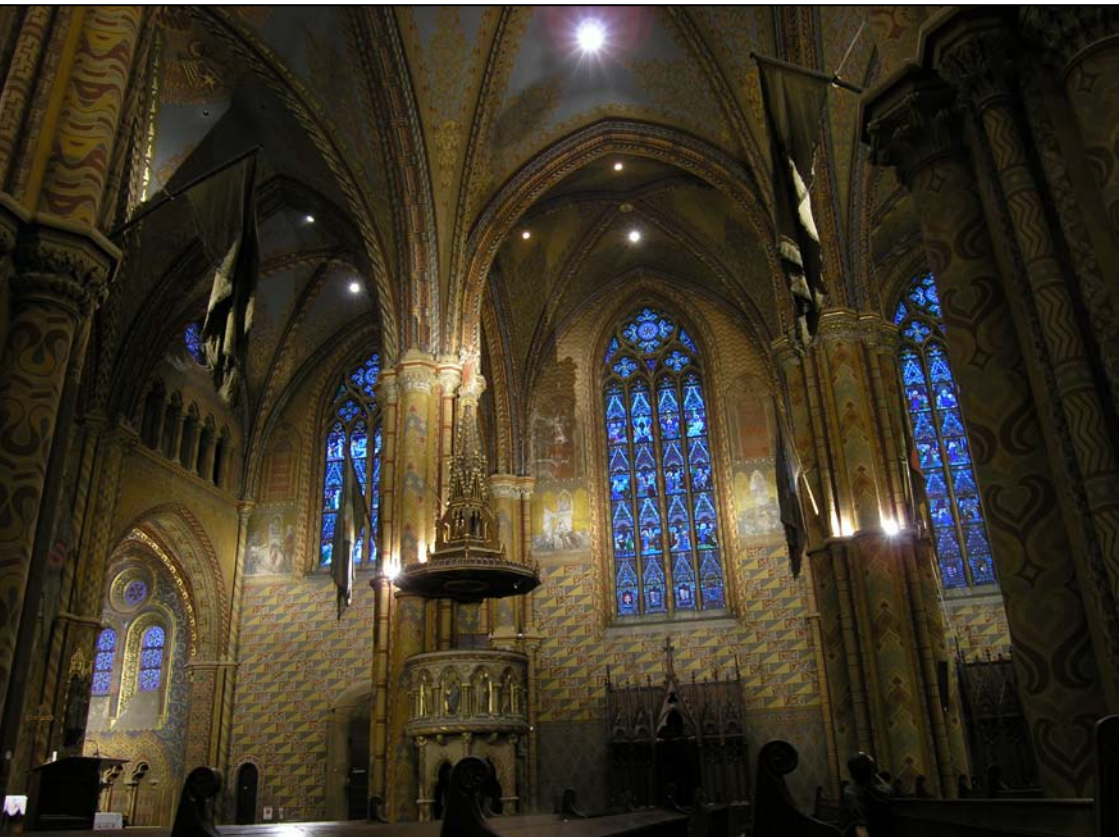
The outside of the church was renovated and plastered in 1789, including the tower, but the Baroque onion dome of the Matthias tower remained in place until 1840. In 1841 it was replaced with a flat temporary roof.

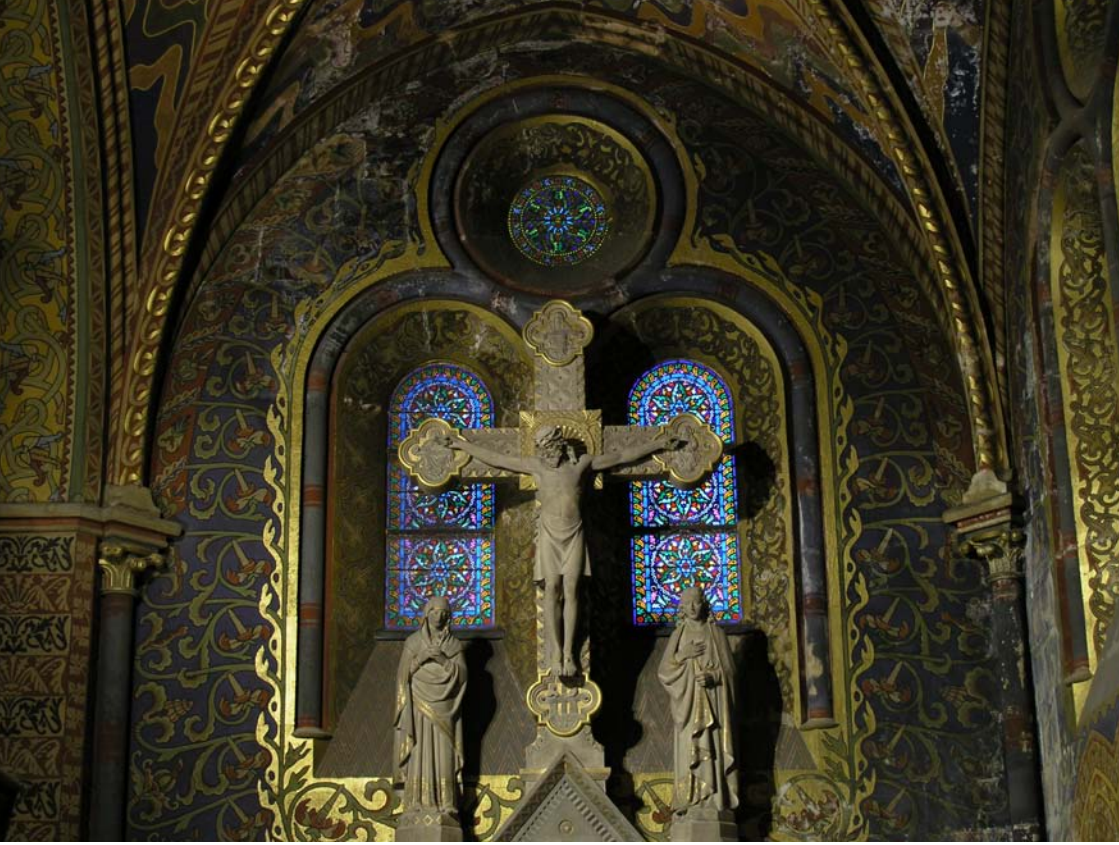
Following an 1867 agreement between Austria and Hungary, Cardinal and Prince-Primate János Simor crowned King Francis Joseph I (1867-1916) and his wife, Elisabeth with the Hungarian Sacred Crown, and thus the Austrian-Hungarian Monarchy was established. Ferenc Liszt's Coronation Mass was played for the first time. In 1873, the King ordered the reconstruction of the church from the baroque style back to the original Gothic. Major reconstructions took place between 1874 and 1896 under the supervision of Frigyes Schulek. This was the time when the present image of the church was created.

Schulek had the neighboring buildings pulled down so that the church could stand alone again as before. Also, in order to reconstruct the original walls, the church itself was pulled down in several places.

Where Schulek found no hints for the reconstruction of the original architecture, he inserted sections of his own design: he built an atrium in front of the Mary gate, constructed the new St. Steven chapel where the destroyed Gara chapel had stood before, and reconstructed the Baroque chapels attached to the north side aisle in Neo-Gothic style, based on historical illustrations. He also renovated the crypt, which had been built in 1870, in free Neo-Gothic style, to accommodate the two coffins of Béla III and his wife, brought here from Székesfehérvár. Internal decoration works, as well as the manufacture of altars and furniture were not only supervised by Schulek, but also Bertalan Székely and Károly Lotz. They found traces of medieval, carpet-like decorative painting on the church walls which inspired the unique interior seen today. Their work was also based on ancient Hungarian tendril patterns and contemporary secession style. Székely and Lotz painted the frescoes themselves. Altar pieces on the St Imre altar were painted by Mihály Zichy.

By 1896, millennium celebrations of the Hungarian land conquest, the main coronation church regained its former glory, if not its exact former historic architecture. With the 1898





relocation of the bodies of Béla III and Anna (Chatîllon) of Antiochia the Church of Our Lady came into the full legacy of the destroyed Székesfehérvár royal cathedral.

On 30th December 1916, Cardinal Prince-Primate János Csernoch crowned King Charles IV and Queen Zita with the Sacred Crown.

Since there was a quick deterioration in the stone material, in 1936 János Schulek - son of Frigyes Schulek - began renovation works starting with the bell tower roof and reconstructing the spiral towers. During the course of the renovation, Prime Minister Pál Teleki initiated the replacement of the stones on the outside of the church, which started in 1941, but the process was only finished on the south side, as World War II interrupted the works. In the 30's, all interior ornaments of the church were repainted.

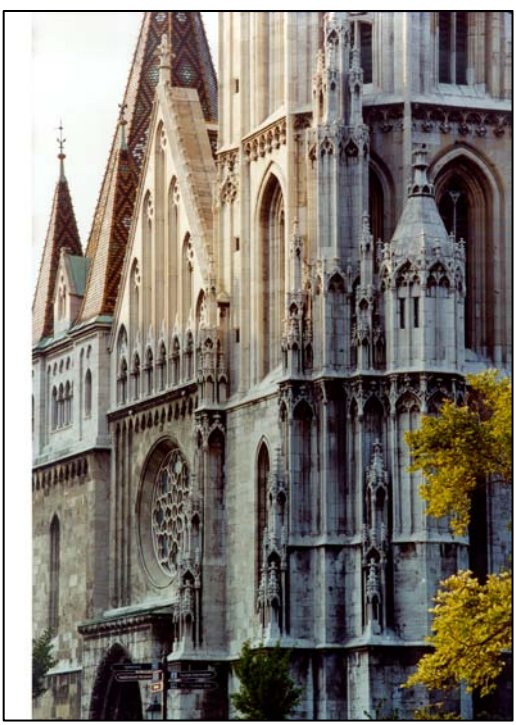
After the Treaty of Trianon, the church preserved its formal glory for some more decades, but during the Soviet siege between 1944 and 1945, the church property and its belongings were seriously harmed: its roof was burned down; the arches were damaged and the pipe organ was muted. In the crypt, the German army built a temporary camp kitchen; later on, Russian soldiers kept horses in the chancel, the Loreto chapel was used as a latrine and church attire was tarnished; several pieces of artwork had disappeared. The building was declared dangerous and condemned to be pulled down by the authorities under communist influence,

together with the nearby Church of Mary-Magdalena. No one knows even today who has saved the Buda Castle Church from complete demolition.

Cardinal Prince-Primate József Mindszenty, who was working on healing people's souls in a country of ruins, announced a festive year for Mary with countless events and pilgrimages. At the beginning of the pilgrimage, Cardinal Mindszenty delivered his keynote speech at the church. At Christmas time in 1948, Cardinal Mindszenty and his court priest Dr. János Fábián were taken by the communist secret police (ÁVO) and sentenced to prison, marking the start of an open and violent persecution of the Church.

The Catholic Church had been stripped of all its property. Necessary maintenance (1946-49), and war damage reconstructions (1950-70) were commenced by the Hungarian government. The south bell tower and interior painted ornaments and frescos were renovated. The general reconstruction, which had been interrupted by the war, however, did not continue. Unsolved technical problems led to a rapid deterioration of the condition of the building in the 90's.

On 19th August 1991, Pope John Paul II visited the church. On 24th June 1994, a bomb exploded above the gate of the crypt, resulting in serious damage to the chancel, the royal oratory and the stained glass windows of the St Steven chapel. Restoration was made by the Esztergom-Budapest Main Church District by public donations.



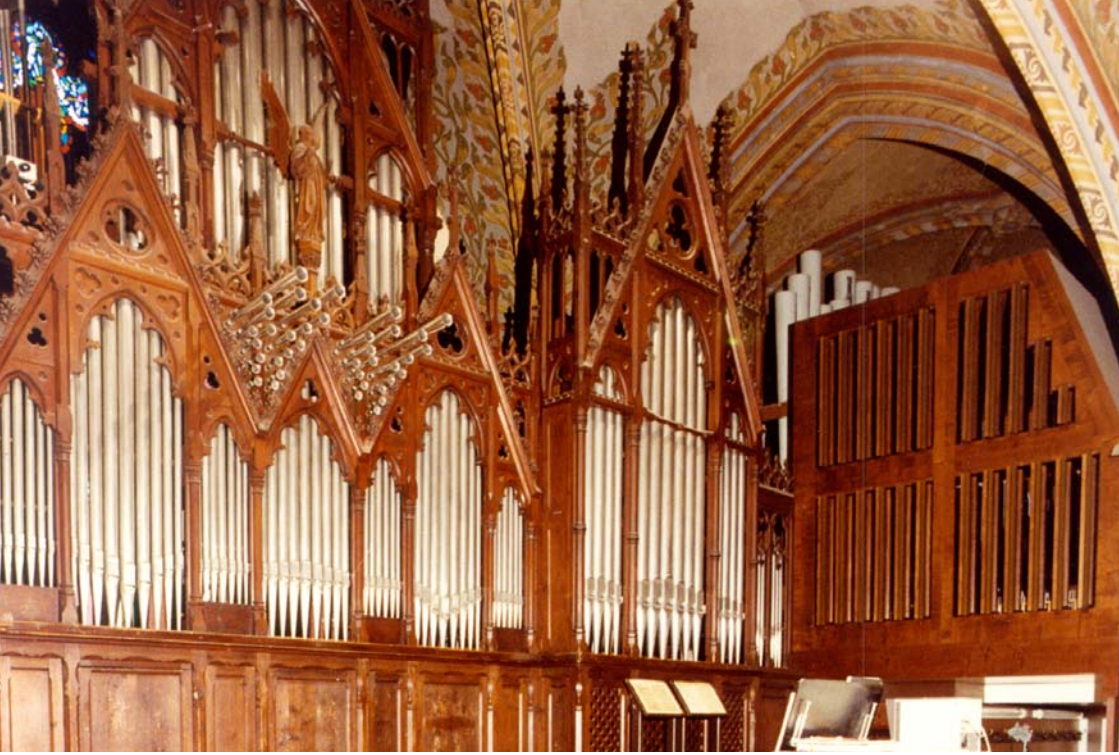
On 15th August 2000, the church community celebrated the 1000th anniversary of the founding of the Hungarian State with a pilgrimage. In 1000 A.D., Pope Sylvester II had sent a crown to St Steven, and St Steven left his crown and his state to the Virgin Mary, thus creating the Country of Mary: Regnum Marianum. Pope John Paul II blessed a duplicate of the Sacred Crown, made for this special occasion, on 5th July in Rome, and believers from the Main Church community brought it on foot from Rome to Esztergom.

The rapidly deteriorating condition of the Matthias Church building has been documented in the late 1990s. The scope of ongoing diagnostic examinations initiated by the Parish in 1998 had to be expanded in light of the heavy deterioration. As a result, it became evident that one of the most important religious monuments of the country and its number one tourist attraction desperately needs comprehensive reconstruction and facility modernization. Findings of the examination finished in 2001 contained the opinions of experts and professional companies as well as the concept of reconstruction.

In 2002 several debates were held in the Hungarian Parliament concerning the funding of the reconstruction of the Matthias Church. It was not until December 2003 when funds for the World Heritage church, after suffering several really serious issues such as stone-falling, were said to be allocated, but in 2004 it turned out that due to economic reasons the funds were still unconfirmed. At that time several parts of the church were already life-threateningly unsafe because of falling stones and unstable parts for example. The cultural minister of that date, following a personal visit initiated by the invitation of the church, promised that reconstruction would commence in mid-2005 and until then life-threatening problems will be funded to be mitigated. In September 2004, full reconstruction plans were initiated; in October 2004 the reconstruction was formally announced. In December 2004, the reconstruction plans were ready and implementation started in mid-2005 with an approximate budget of HUF 4 billion (US $25 million / EUR 15 million) and a planned completion date of 30 June 2010. The restoration aims at least a hundred years of undisturbed operation after completion.

Archeological excavations revealing more than 600 medieval graves, wall drying, tower and other reconstructions have started. In late 2007, Zsolnay begun to re-manufacture the pyrogranite roof covers. Several other works continued in parallel, but in late November 2007, the reconstruction costs were re-estimated to HUF 7.75 billion (US $43 million / EUR 29 million) and the completion date was pushed back to 30 June 2012. The church remained operational, allowing visitors' ticket revenues to support the expensive reconstruction. In September 2008, one of the most challenging parts – the reconstruction of the gates – has started.

Restoration of Hungary's most frequently re-built church is still continuing and is expected still to be complete in 2012.



6.2 The Mátyás Organ

While King Matthias had organ builders in his court, and thus the church was likely to have an organ installed already that time, the first organ we have records of was built in 1688: Esztergom archbishop György Széchényi donated a positive organ worth 100 forints. A mere seven years later, palatine Pál Esterházy had the choir of the church extended and probably a bigger organ built.

This pipe organ was destroyed in the fire in 1723. A new one was soon made by an organ builder named Márton and an even larger one was started in 1768 but then later it was sold.

After the long restoration of the church, a new organ was built yet again, the case of which was also designed by Frigyes Schulek. Unfortunately, it soon turned out that the instrument did not meet the musical requirements of the space in which it was intended to perform.

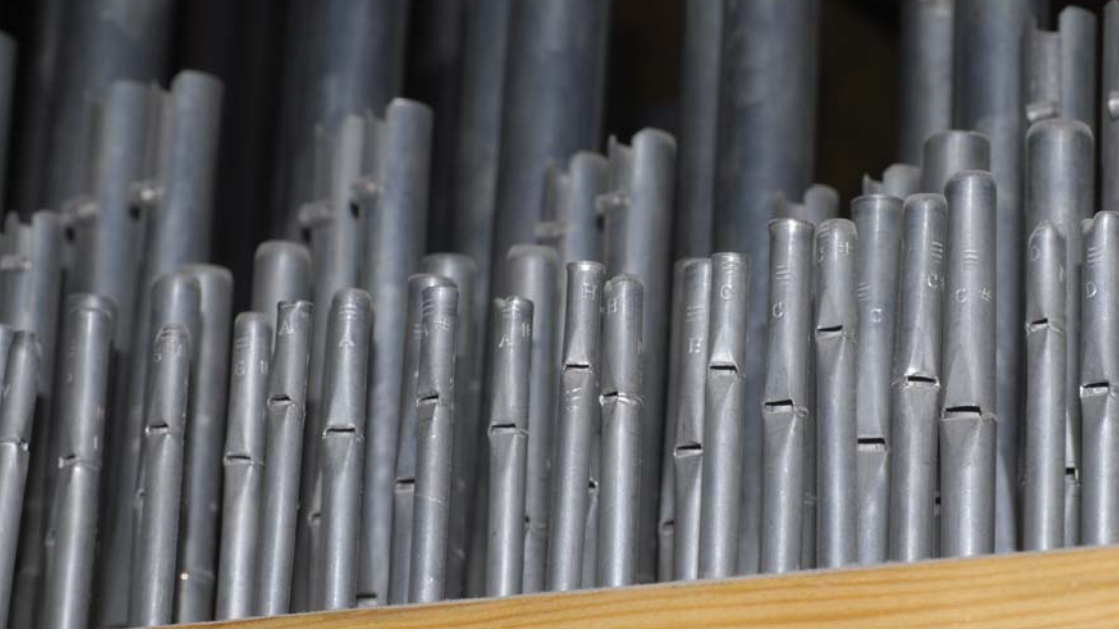
In 1909, Francis Joseph (Franz Joseph) donated a new organ for the church to celebrate the 40th anniversary of his coronation. It was built by the Rieger manufacture in Jägerndorf. The instrument was built in a late romantic style, using the plans of Viktor Sugár, and had electro-pneumatic action with 4 manuals and 77 stops. The organ case was designed in 1893 by Schulek himself, with a central angel figurine resembling the features of Ferenc Liszt.

According to the fashion of the time, the pipework of the fourth manual were put in the attic of the church and their sound was directed to the church aisle via a 14-meter-long wooden tube.

In 1931, again using the plans of Sugár, the Budapest manufacturer Rieger company extended the 'Royal organ' to 85 stops, and, for the first time in Europe, equipped with a Setzer-combination. The pipes were brought down from the attic and the inner construction of the organ was changed – unfortunately, for the worse. During the 1944 Soviet siege, the instrument was damaged badly and was rendered mute. It was temporarily restored after the War, but the condition of the organ turned worse and worse.

In 1979, a committee was created to design the new instrument with the cooperation of Ferenc Gergely, István Koloss, István Baróti and titulaire organist Bertalan Hock. They designed a symphonic organ that uses the valuable pipes and the action of the old instrument that could be saved and combined romantic and baroque style ranks of pipes.

In 1982-83, the organ was completely taken apart and then reassembled under the supervision of church organist Bertalan Hock in the Jägerndorf (Krnov, Czechoslovakia) workshop of the Rieger-Kloss organ factory. The renovated organ was sanctified on 25th January 1984 by Cardinal-Primate László Lékai dr.



Their excellent work resulted in a new, five-manual, 85-stop organ with electropneumatic action (Rieger-Kloss Op. 3541). After finishing the grand organ, a two-manual, 18-stop choir organ Fernwerk was built. This instrument can also be played from the console of the grand organ at the organ loft, but it can also be used independently during liturgy or as an accompaniment of the concerts in the church. The Rieger-Kloss organ was extended in 1999 and the number of Setzer combinations was increased from 8 to 798 using a dedicated computer. Another stop, a Chamade 8', was built into the organ. The 5-manual 85-stop organ has slider and cone wind-chests with 6875 pipes. Together with the choir organ on the ground floor and the Chamade 8', 104 stops were available.

The new, five-manual, 85-register was used in 80-90 concerts every year, besides regular liturgical use. Every Sunday at 10 o'clock there is a choir church service, often with the participation of the orchestra. Key pieces in the history of music were first played here including the Coronation Mass by Ferenc Liszt, and the Buda Castle Te Deum by Zoltán Kodály. The organ loft is also the place for the church choir and orchestra, the oldest orchestra in Hungary operating without interruption since 1688.

In March 2009, as part of the major reconstruction work of the church, a public tender for reconstructing the symphonic organ was published, and pipe organ work is planned to be completed. The organ is restored by the Pécsi Organ Building Manufacture who co-built for example the Palace of Arts Budapest 92-stop symphonic organ and had countless historic organ restoration projects and experience in restorations of all scales.

Inspired Acoustics have recorded the very last state of the pipe organ as it sounded in March 2009. In only days after the recording sessions were completed, the pipe organ was dismantled and removed for its rebirth.

6.3 Disposition

Pedal	I. Positiv-A	II. Hauptwerk-A	III. Schwellwerk-Récit
102 Bourdon 32'	86 Principal 8'	66 Principal 16'	37 Bourdon 16'
103 Principal 16'	87 Bourdon 8'	67 Praestant 8'	38 Principal 8'
104 Praestant 16'	88 Salicional 8'	68 Gemshorn 8'	39 Bourdon à cheminée 8'
105 Violon 16'	89 Octave 4'	69 Nachthorn 8'	40 Flûte traversière 8'
106 Subbass 16'	90 Gedackt 4'	70 Octave 4'	41 Gambe 8'
107 Bourdon 16'	91 Nasat 2-2/3'	71 Rohrflöte 4'	42 Voix céleste 8'+8'
108 Quinte 10-2/3'	92 Waldflöte 2'	72 Quinte 2-2/3'	43 Octave 4'
109 Octave 8'	93 Terz 1-3/5'	73 Superoctave 2'	44 Flûte octaviante 4'
110 Flûte 8'	94 Scharff 5x 1-1/3'	74 Cornett 3-5x 8'	45 Dulciane 4'
111 Bourdon 8'	95 Trompete 8'	75 Mixtur 5x 1-1/3'	46 Quinte 2-2/3'
112 Tierce 6-2/5'	Sp. Trompete 8'	76 Trompete 8'	47 Octavin 2'
113 Octave 4'		77 Trompete 4'	48 Flûte conique 1'
114 Flûte 4'			49 Cornet 3-4x 2-2/3'
115 Locatio 5x 5-1/3'			50 Mixtur 5x 2'
116 Nachthorn 2'			51 Cymbale 3x 1/5'
117 Mixtur 4x 2-2/3'			52 Basson 16'
118 Bombarde 32'			53 Trompette harmonique 8'
119 Posaune 16'			54 Hautbois 8'
120 Basson 16'			55 Voix humaine 8'
121 Trompete 8'			56 Clairon 4'
122 Clairon 4'			
123 P+I	96 Tremulant I.	78 II+I	57 Tremulant III.
124 P+II	97 I+III	79 II+III	58 III+IV
125 P+III	98 I+IV	80 II+IV	59 III+V
126 P+IV	99 I+V	81 II+V	60 III sub
127 P+V	100 I super	82 II+I super	61 III super
128 P+V super	101 I+III super	83 II+III sub	62 Fernwerk an
129 Glocken p.		84 II+III super	63 Crescendo ab
		85 II+V super	64 Zungen ab
			65 16' Man.; 32' Ped. ab

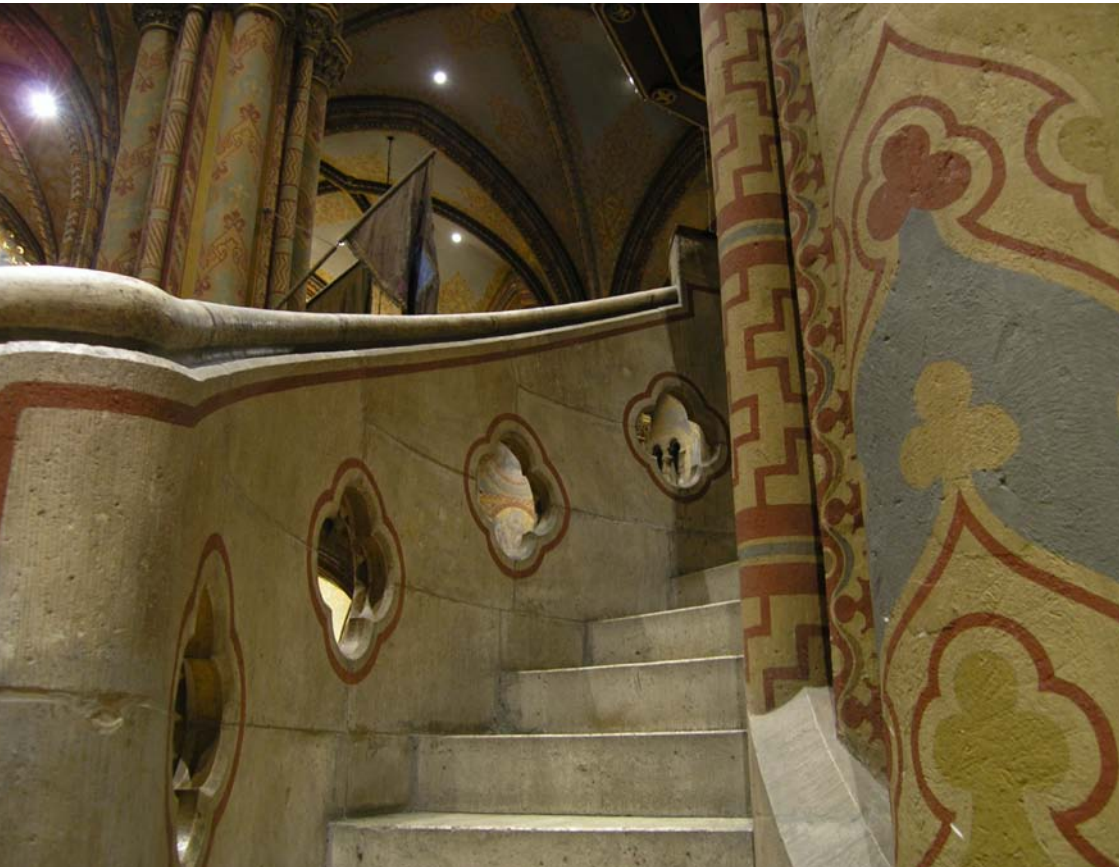
IV. Positiv-B	V. Hauptwerk-B
18 Gedackt 8'	1 Bourdon 16'
19 Quintatön 8'	2 Flûte harmonique 8'
20 Spitzflöte 4'	3 Quinte 5-1/3'
21 Principal 2'	4 Praestant 4'
22 Larigot 1-1/3'	5 Tierce 3-1/5'
23 Octave 1'	6 Septiéme 2-2/7'

24 Obertöne 3x 1-1/7'
25 Zimbel 3x 2/3'
26 Sordun 16'
27 Krummhorn 8'
28 Tremulant IV.

7 Flûte 2'
8 Mixtur 6x 2-2/3'
9 Bombarde 16'
10 Tuba 8'

6.4 Recording

In March 2009, the pipe organ was recorded by Inspired Acoustics to document and preserve that current state. The next day after the recording the organ was completely dismantled and brought to thorough restoration. The very last sound recording documenting of that state is this virtual pipe organ. The recording effort was commenced at a resolution of 192 kHz and with a recording setup of 3-D adjustable surround to capture the organ' sound in a spatially authentic way.



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